

THE

Limited UK Edition
Now in glorious Black-and-White!

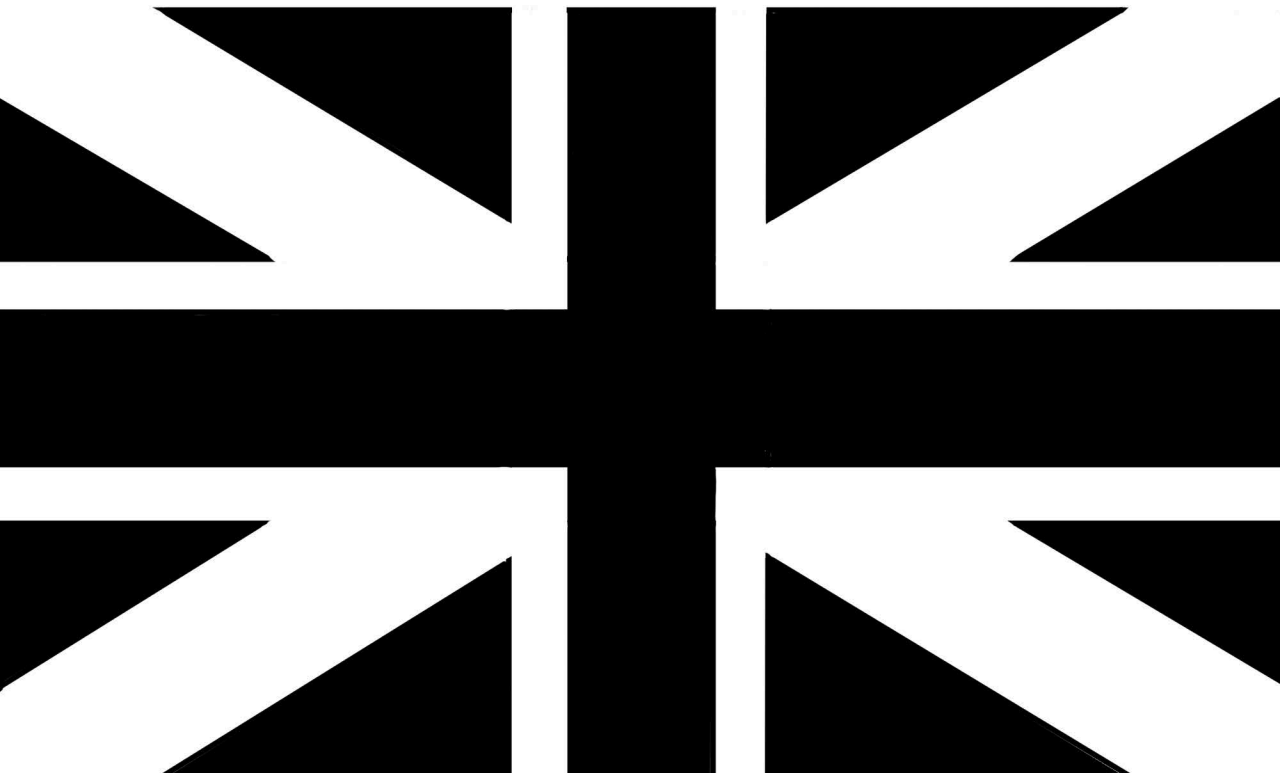
Issue 01

**JUST-IN-TIME
COMICS**

HISTORY

of

COMICS
in



Oh, hello there!
Welcome to this comic!

What will this be about?
It's about the history of comics
in Great Britain specifically.

My name is *Comic-Cricket*.
I will be your narrator for
today. The reason we are
doing all this is that the
British contribution to the
history of comics and
cartoons remains
underappreciated.
Let's change that.

James Gillray

William Hogarth

George Cruikshank

The medium's early
development was
profoundly influenced by
the work of these
satirical print artists...

... as well as by various
London-based illustrated
magazines of the
nineteenth century.

A key title for the world of comics
launched in 1884 was the first ever
comic-strip to feature in his own
self-titled magazine and to
generate merchandising:

Ally Sloper's Half Holiday

It also generated
merchandise like
mugs, watches,
postcards and
figures.

Alexander
"Ally"
Sloper

Time for some
honorable mentions!
Everything British,
except *SCRAPS*
which was American.

Worry not, *Tit-Bits*
over here, it is not
as lewd as it sounds.

On the other hand,
satirical imagery of
respected editorial
cartoonists was
published by popular
newspapers.

1.
2.
3.

JAN
FEB
MAR

1801
1802
1803

At the beginning, the focus of comic art was on weekly, monthly and rarely yearly appearing magazines targeted at boys and girls.

These comics were short, whimsical and often cheeky.

The cheaply printed, comic filled magazines consisted of gag cartoons, comic-strips and one-or-two page graphics.

Popular genres for older audiences were war-, sport- and space exploration-themes. However, these topics have been used later on, except war-related comics which were around a bit longer.

Then ←

SCHOOLGIRLS
WEEKLY

→ NOW

girls' WORLD

FUN FACT

Early British comics aimed at girls are the predecessor of present magazines for girls found worldwide!

Comic book of the 1890s led to the consolidation of the juvenile periodical market and the emerge of newsstand-friendly titles aimed at various age groups and social classes.

NEWSSTAND

6-99+

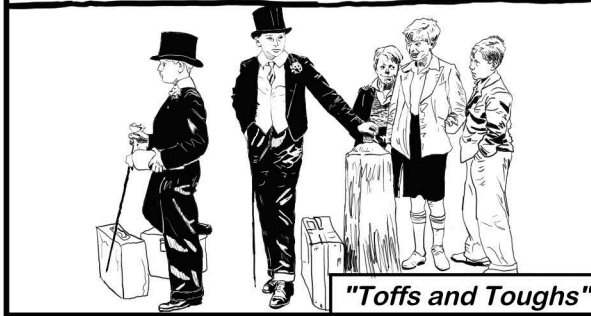
£

American comics are quite different. The priority of American comics is to tell extraordinary and exaggerated stories mostly about superheroes.


THE BEANO



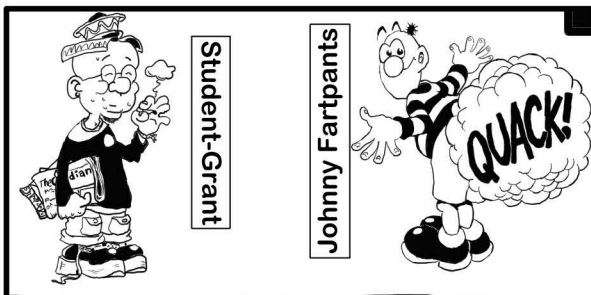
Comics appearing in *The Beano* and other British magazines of that time represent a world of social inequalities.



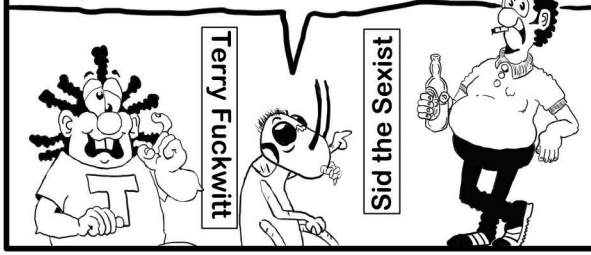
VIZ



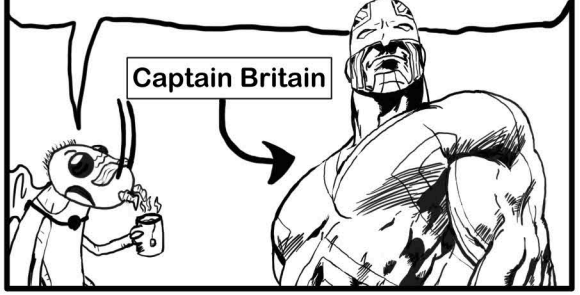
In 1979 the best-selling comics magazine *Viz* was launched. It's similar to *The Beano*, but with vulgar language, toilet humor, black comedy and it generally consists of sexual or violent storylines.



To get the distinctive brand of humor of *Viz*, here are some of its characters.



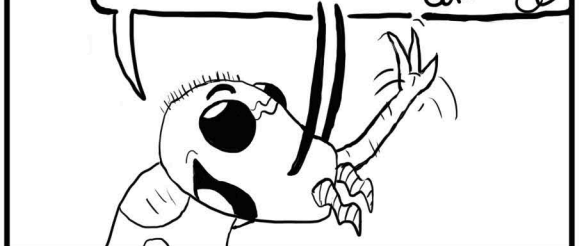
Remember when I told you, superhero-stories were exclusively American? I have to make an exception to that rule: *Marvel UK*, which has been an imprint of *Marvel Comics*, is known for publishing stories about superheroes typically based in Great Britain. However, these were not as popular as British comics shown previously and after only 23 years it got defunct.

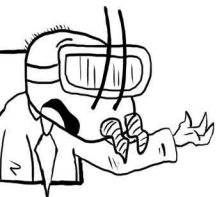


The men who saved our world didn't have extraordinary powers, fancy gadgets or bizarre costumes. Our superheroes were our dads, uncles and grandfathers, and there is something rather touching in that.



This is the last panel of this comic. I'm glad that you have read until this point and I hope that I could teach you something about the evolution and the importance of British comics. For additional information, consider reading the extra pages in which I explain the making of this comic. I will see you there.





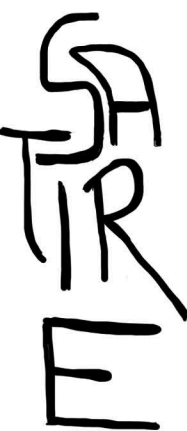
Welcome to *X-Ray*! This is my way to explain my thoughts and my decision making when making this comic. Also, I tried to provide additional information about the given information in the comic. I have provided a black box in the right hand corner of the panels, that are supported.



The idea of making a comic about comics is not exactly something I came up with. *Understanding (the Invisible Art) Comics* by *Scott McCloud* is a comic about every essential parts of comics and even the way humans react to 2-dimensional art and reacting to shapes, colours, motion and much more. I sincerely suggest you give it a read if you can.



My twist to it was to make a short comic about British comics so it suits the topic. I, the *Comic-Cricket*, am an OC, a so called Original Character. I was created to serve as the narrator of the story and to give the comic a sort of identity and a recognition value.



William Hogarth (* 10.11.1697; † 26.10.1764) was an English painter, printmaker, pictorial satirist, social critic and editorial cartoonist. Satirical political illustrations in his style are often referred as "Hogarthian".

James Gillray (* 13.8.1756; † 1.6.1815) was a British caricaturist and printmaker famous for his political and social satires. He has been called the "father of political cartoon", with his works satirizing George III, Napoleon, prime ministers and generals.

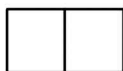
George Cruikshank (* 17.9; † 1.2.1878) was a British caricaturist and book illustrator, praised as the "modern Hogarth" during his life. His book illustrations for his friend *Charles Dickens*, and many other authors, reached an international audience.



Alexander "Ally" Sloper is red-nosed and blustery, an archetypal lazy schemer often found "sloping" through alleys to avoid his landlord and other creditors. He was created for the British magazine *Judy* by writer and artist *Charles H. Ross*.



A gag cartoon is most often a single-panel cartoon, usually including a caption beneath the drawing.



Comic-strips are short picture stories conceived as part of a serial story or as a self-contained plot, usually ending with a punch line.

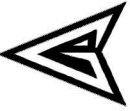


Most of the war comics have been produced during WWI and WWII. The magazines used titles like *Commando*, *The Victor* or *Broken Swastika*.

You will almost exclusively find sport-comics about football. This can be explained by the sheer interest of British people in football. The magazine *Eagle* featured *Dan Dare: Pilot Of The Future* an immediate success. This comic-strip about exploring the depth of space inspired several copycats, including *Captain Vailan*, *Space Commander Kerry* and *Rocket*.

The superhero seen on the left in the last panel of page 2 of the comic is *Marvel's Spiderman*, the web-slinging teenager with spider-like abilities is one if not the most famous superhero to ever "crawl" the walls of New York City. Bitten by a radioactive spider, *Peter Parker* became the crime-fighting spider who also has to deal with everyday problems.

The superhero you can see on the right, is *DC's Green Arrow*. The Robin Hood-like archer protecting the fictional *Star City, America* from crime can be seen in the *Justice League* which consists of *DC's* strongest heroes. After an ship accident, playboy and wealthy businessman *Oliver Queen* lost his father and was washed up on the island *Lian Yu* where he had to survive on his own for five years. There he learned and perfected his archery skills and finally was able to escape the island and return to his luxury life in *Star City* where he also secretly became the vigilante known as *Green Arrow*.



The picture *Toffs and Togs* is a 1937 photograph of five English boys: two dressed in the Harrow School uniform and three nearby wearing the plain clothes of pre-war working class youths. The picture was taken by *Jimmy Sime* on 9.7.1937 outside the Grace Gates at Lord's Cricket Ground during the Elton v Harrow cricket match. It has been reproduced frequently as an illustration of the British class system and that's the reason I chose to include it in the panel of *The Beano* as it's famous for featuring criticism about this exact system.

There are so much more chracters of *Viz*. But I did not want to draw all of them because of reasons. However, here are some other notable names: *Big Vern*; *Raffles*, *the Gentleman Thug*; *The Fat Slugs*; *Millie Tant* or *Billy the Fish*. I won't stop you If you still want to know all the names, just go ahead and google them. Side note: A "Fuckwitt" is a person who is extremely stupid and therefore very annoying.



Born and raised in the small town of Maldon, Essex and educated at Fettes College in Edinburgh, *Brian Braddock* was a shy and studious youth, living a relatively quiet life and spending a lot of time with his family. The family was an aristocratic one that was no longer rich enough to fraternise with their former academic peers, leaving *Brian* (too proud to fraternise with lower classes) a lonely child who immersed himself in the study of physics. After the death of his parents in what seemed to be a laboratory accident, *Brian* takes a fellowship at Darkmoor nuclear research centre. When the facility is attacked by the technological criminal *Joshua Stragg* (alias *The Reaver*), *Brian* tries to escape on his motorcycle. He crashes his bike in a nearly fatal accident and is given the choice to take one of these items: the *Amulet of Right* or the *Sword of Might*. He chooses the *Amulet* and it transforms him into *Captain Britain*.



We finally reached the end of X-Ray. I hope that you were able to learn something new with the help of the comic and the additional information. If you found any spelling mistakes, feel free to keep them (wink). Jokes aside, if you have any suggestions and want to give me feedback, feel free to do that. See you!

